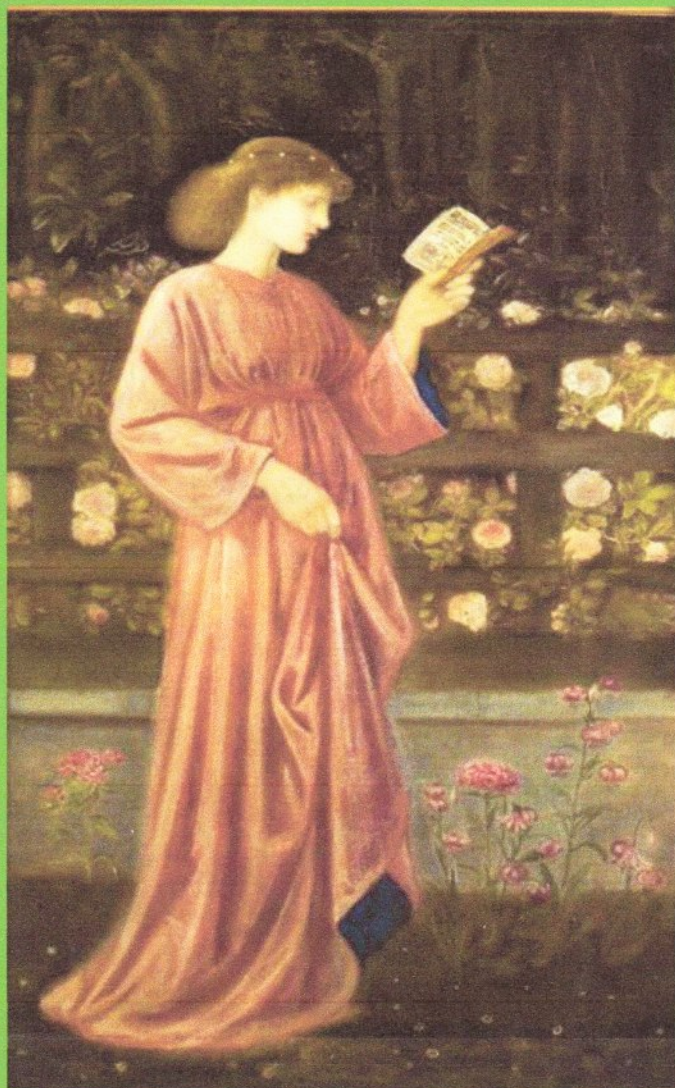


Madrigals

Book V Magdalen Walks



Texts: Oscar Wilde

Music: Clive Strutt

ES Verlag



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Madrigals

Book V *Magdalen Walks*

Clive Strutt

These four pieces, for SATB (chorus or soloists), are all to texts by Oscar Wilde. In nos. 1 – 3 the composer is experimenting with unusual canonic forms; No. 4 is a straightforward composition not making any use of esoteric structural procedures. The work dates from 1968.

The frontispiece is an oil painting by Sir Edward Burne-Jones entitled *The Princess Sabra in a Garden* and was chosen to fit with the text of madrigal no. 4 *Magdalen Walks*.

The duration of the five pieces is c. 14 minutes.

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Madrigals: Book V *Magdalen Walks*

Text: Oscar Wilde ♦ Music: Clive Strutt

No. 1 *Pan* (Double Villenelle)

[Duration: 2' 39"]

Allegro vivace
(m.m. ♩ = 104)

S *f* This mod-ern world is

A *f* O goat-foot god of Ar....ca-dy! This mo....dern world

T *f* O goat-foot God of Ar.....ca-dy!

B *f* O goat-foot God of Ar.....ca-dy! this mod-ern world hath

grey and old, and what re-mains to us of

is grey-and old, and what re-mains to us of

grey and old, And what re-mains to us of

dim.---mp

Thee?

Thee? No more the shep-herd lads in glee throw

No more the shep-herd lads in glee

Thee? No more the shep-herd lads in glee, in

throw ap-ples at thy wat-tled fold, O goat-foot

ap-ples at thy wat-tled fold, O goat-foot God of

throw ap-ples at thy wat-tled fold, O goat-foot

glee

God of Ar-ca-dy!

Ar-ca-dy! Nor through the lau-rels can one see

God of Ar-ca-dy! Nor through the lau-rels

Nor through the lau-rels can one

Nor through the lau-rels can one see thy soft brown limbs,
 Thy soft brown limbs, thy beard of gold
 can one see And
 see thy soft brown limbs, thy beard of gold, And
 And what re-mains to us of thee?
 And dull and
 what re-mains to us of
 what re-mains to us of Thee? And dull
 And dull and dead our Thames would be for here the winds are
 dead our Thames would be for here the winds
 and dead our Thames would be For here the winds are

dim.
mp
cresc.
f
mp
cresc.
dim.
p
cresc.

dim. --- mp

chill and cold

are chill and cold - O goat-foot God of Ar... ca...

cresc. --- f

chill and cold, O goat-foot God of Ar... ca... dy

cresc. --- dim. --- mp

Then keep the tomb of Hel... ic... e

... dy!

Then keep the tomb of Hel... ic... e Thine

Then keep the tomb of Hel... ic... e

Thine ol... ive - woods, thy vine... clad wold

And what re-mains to

ol... ive - woods thy vine - clad wold And what re-mains to

Thine ol-ive - woods, thy vine... clad wold, and what re-mains

Handwritten musical score for a song, featuring multiple staves with lyrics and musical notation. The score includes dynamic markings like *cresc.*, *f*, *p*, *mf*, *dim.*, and *poco a poco*. The lyrics are: "us to us of thee? Though many an un-sung el-e-gy sleeps in the reeds our riv-ers hold, O goat-foot God of Ar-cady!"

The score is written on ten staves, with lyrics placed below the notes. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics are: "us to us of thee? Though many an un-sung el-e-gy sleeps in the reeds our riv-ers hold, O goat-foot God of Ar-cady!"

Dynamic markings and performance instructions include: *cresc.*, *f*, *p subito cresc.*, *p sub.*, *mf*, *dim.*, *cresc.*, *poco a poco*, *mf*, *crescendo*, *mf*, *cresc.*, *mf*, *cresc.*, *mf*.

Handwritten musical score for voice and piano, page 6. The score is written in G major (one sharp) and 4/4 time. It features multiple systems of staves with lyrics and musical markings.

System 1:

- Voice: *f* --dy! Ah! What re-mains to us of Thee? *dim. p*
- Piano: *dim. p*

System 2:

- Voice: Ah! What re-mains to us of Thee? *dim. p*
- Piano: *dim. p*

System 3:

- Voice: Ar.....ca-dy! Ah! What re-mains to *dim. molto*
- Piano: *dim. molto*

System 4:

- Voice: Ah! What re-mains to us of *f*
- Piano: *f*

System 5:

- Voice: of Thee? Ah! Leave the hills of Ar.....ca- *f*
- Piano: *f*

System 6:

- Voice: of Thee? Ah! leave the hills of Ar.....ca- *f*
- Piano: *f*

System 7:

- Voice: us of Thee? Ah! leave the hills of Ar.....ca-dy! Thy- *f*
- Piano: *f*

System 8:

- Voice: Thee? *dim. mf*
- Piano: *dim. mf*

System 9:

- Voice: --dy! thy Sa-tyrs and their wan-...-ton play, This mo-...-dern world hath *cresc. f*
- Piano: *cresc. f*

System 10:

- Voice: --dy! *cresc. f*
- Piano: *cresc. f*

System 11:

- Voice: Sa-...-tyrs and their wan-...-ton play, This mo-...-dern world *p subito*
- Piano: *p subito*

System 12:

- Voice: Thy Sa-tyrs and their wan-...-ton play, This mo-...-dern world *cresc. mf*
- Piano: *cresc. mf*

cresc. *f* *cresc.* *f*
 need of Thee! No Nymph or Faun in----deed
mp *cresc.* *mf*
 No Nymph or Faun in----deed have we
mf *p subito* *cresc.* *mf*
 hath need of Thee! No Nymph or Faun in----deed have
 hath need of Thee!
 have we, have we, *dim.* *pp* *mesto* *cresc.*
 For Faun and Nymph are old and grey
dim. *pp* *mesto*
 we for Faun and Nymph are old and grey, Ah!
mesto *pp*
 For Faun and Nymph are old and grey—
 This is
mp *cresc.* *f*
 Ah! Leave the hills of Ar-----ca-----dy! This is
mp *cresc.* *f*
 leave the hills of Ar-----ca-----dy! This is the
pp *cresc.* *mp*
 Ah! Leave the hills of Ar-----ca-----dy!

the land where lib...er-ty lit grave - browed Mil-----

the land where lib...er-ty

land where lib...er-ty lit grave-browed Mil-ton

This is the land where lib...er...

.....ton on his way, This mod-ern world hath need of thee!

This mod-ern world hath need of

on his way

-ty lit grave-browed Mil-ton; This mod-ern world hath need of

A Land of an-cient chi-val-ry

Thee!

A Land of an-cient chiv-al-ry where

Thee! A Land of an-cient chiv-al-ry

cresc. *mf*
 where gen-tle Bid-ney saw the day, Ah! Leave the hills of—

cresc. *f* *mp*
 gen-tle Sid-ney saw the day— Ah! Leave the

f *dim.* *mp* *cresc.* *f* *mp*
 where gen-tle Sid-ney saw the day—
 Ar-ca-dy! This fierce sea-li-on of the sea—

f *mf* *cresc.* *f*
 This fierce sea-li-on of the sea—, This

mf *cresc.* *f*
 hills of Ar-ca-dy! This fierce sea-li-on of the sea—

cresc. *mf* *f*
 This Eng-land lacks some strong-er lay, this Mod-ern world—

cresc. *mf* *mp* *cresc.*
 Eng-land lacks some strong-er lay, This mod-ern world-hath

mf *dim.* *mp*
 This mod-ern world-hath

mf
 This Eng-land lacks some strong-er lay—

dim. --- *ff* *f*

hath need of Thee! Then blow, blow some trum-pet

mf dim. --- *ff* *f sub*

need of Thee! Then blow, blow some trum-pet

mf dim. --- *ff* *un poco cresc.* --- *mf*

need, hath need of thee! Then blow some

mf

Then blow

dim. --- *p* *cresc.* ---

loud and free and give thine oat-----

dim. --- *p*

loud and free and give thine oat-----en pipe a---

dim. --- *p* *cresc.* --- *f* *mf*

trum-pet loud and free And give thine oat-en

f dim. --- *p* *cresc.* --- *f* *mf*

some trum-pet loud and free, and give thine oat-----

.....en pipe a-way, Ah! Leave the hills of Ar-----ca--dy!

..way Ah! leave the hills of

pipe aw-ay, Ah! leave the hills of Ar-----ca--dy

.....en pipe aw-ay Ah! leave the hills of Ar-----ca--

f *mf* *sfz* *f* *mp sub. poco a poco cresc.* *f* *mp sub. poco a poco cresc.* *f* *cresc.* *mf*

This mo--dern world hath need of Thee!

Ar-----ca--dy This mo-----dern world hath need of Thee!

This mo--dern world hath need of Thee! of Thee!-

--dy! This mo--dern world hath need of Thee! of Thee!-

mp *f* *subito dim. molto* *f* *pp* *f* *dim.* *mp* *f* *dim. molto* *pp* *pp* *pp*

2. "Désespoir"

(Duration: 5' 03")

Andante (m.m. $\text{♩} = 60$)

The sea--sons — send — their ru-----in

The sea...sons send their ru-----in as they go —

The sea---sons_ send their ru-----in as they go —, as they

The sea---sons_ send their ru---in as they

The sea--sons send their ru---in as they

The sea-sons_ send their ru---in as they go —

go —

go — Send their ru-----in as they

Più Mosso

Handwritten musical score for "Più Mosso". The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Più Mosso".

Vocal Lines (Staves 1-6):

- Staff 1: *mf* go — For in the spring —, the spring
- Staff 2: *mf* For in the spring — the nar-ciss shows its
- Staff 3: *cresc. --- f* go for in the spring — the nar-ciss shows its head
- Staff 4: *f* For in the spring — the nar-----ciss shows its
- Staff 5: *f* head For in the spring — the nar-----ciss
- Staff 6: *f* For in the spring — the nar-ciss shows its head, for in the spring —

Piano Accompaniment (Staves 7-10):

- Staff 7: *p cresc. --- mp* head, Nor with-ers till the rose has
- Staff 8: *cresc. --- mp* shows its head, Nor with-ers till the rose has flamed
- Staff 9: nar-ciss shows its head, Nor with-ers till the rose has flamed to
- Staff 10: *p cresc. --- mp* the nar-ciss shows its head, Nor with-ers till the

mf dim. p cresc. (=) mf

flamed to red Nor with-ers till the rose has flamed

- to red.

dim. cresc.

red till the rose has flamed to red. Nor with-ers till the

rose has flamed to red. Till the rose has

- to red. And in the aut-umn pur-ple vi-o-lets

mf mf mf

rose has flamed to red. And in the aut-umn

flamed to red. And in the

blow f (=) And in the aut-umn

And in the aut-umn in the aut-umn

pur-ple vi-o-lets blow f And in the aut-umn

aut-umn And in the aut-umn pur-ple vi-o-lets

pur-ple vio-lets blow. And the slim cro-cus stirs the snow; And the
dim.
pur-ple vi-o-lets blow. And the slim cro-cus stirs the win-ter
vi-o-lets blow. And the slim cro-cus stirs the win-ter snow—
blow. And the slim cro-cus stirs the win-ter snow; —
slim cro-cus stirs the win-ter snow; Where-fore you
snow; —
And the slim cro-cus stirs the win-ter snow; —
And the slim cro-cus stirs the win-ter snow; —
leaf-ess trees will bloom a--gain Where-fore you
Where-fore you leaf-ess trees will bloom a--gain
Where-fore you leaf-ess trees Where-fore you

f
leaf.....less trees — will bloom, will bloom a—gain — will bloom, will bloom a—
mp cresc. Where-fore yon leaf.....less trees will bloom a—
Where-fore yon leaf.....less trees will bloom a—gain

leaf.....less trees will bloom a—gain.
--gain, And this grey land grow green with sum-----
--gain And this grey land grow green with sum-mer
And this grey land grow green with

And this grey land grow
-----mer rain. *dim.* And
rain —, grow green with sum-mer rain —.
sum-----mer rain. *dim.* And this grey land grow
green with sum-----mer rain, grow green with

Handwritten musical score for a song, featuring multiple staves with lyrics and musical notation. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written below the staves, and the musical notation includes notes, rests, and dynamic markings.

Lyrics:

this grey land grow green with sum-----mer rain. And send up
And -----
green with sum-----mer rain
sum-----mer rain. And ----- send up cow-----slips
cow-slips, cow-----slips, And ----- send up cow-----slips
send up cow-----slips for some boy to mow And
And send ----- up cow-----slips
for some boy to mow And send
for some boy to mow. $\leftarrow d = d = d = m.m. 60$
send up cow-----slips for some boy to mow. $\leftarrow d = d = d = m.m. 60$ But
send up cow-----slips for some boy to mow. $\leftarrow d = d = d = m.m. 60$
up ----- cow-----slips for some boy to mow. But

p (non crescendo)

But what _____ of life _____

What of life _____ whose bit-ter hun... gry sea flows _____

(non cresc.)

But what _____ of life _____

what of life _____ whose bit-ter hun... gry sea flows,

— whose bit-ter hun... gry sea flows at our heels,

flows _____ at our heels,

— whose bit-ter hun... gry sea flows at our heels,

flows _____ at our heels, flows at our heels, at our heels,

and gloom of sun-less, sun-less _____ night, sun-less gloom —

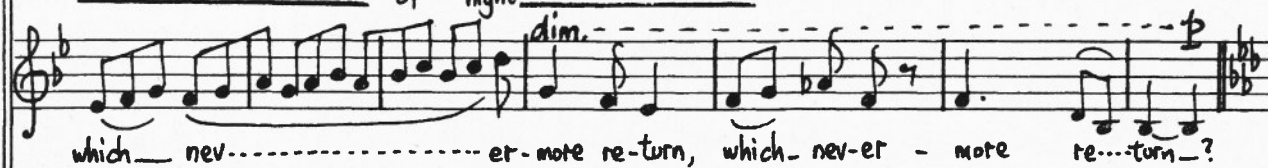
and gloom of sun-less night, cov... ers the days —

and gloom of sun-less, sun-less _____ night, sun-less gloom —

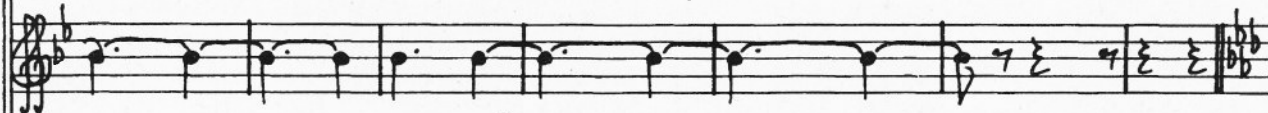
and — gloom of sun-less, sun-less



of night



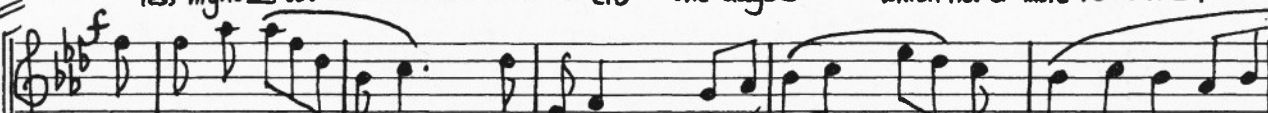
which nev-----er-more re-turn, which nev-er - more re----turn-?



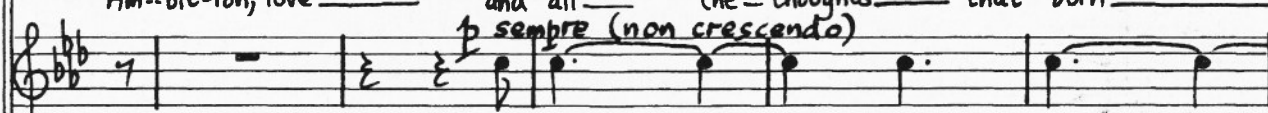
of night.



.....less night cov-----ers the days- which nev-er-more re--turn-?



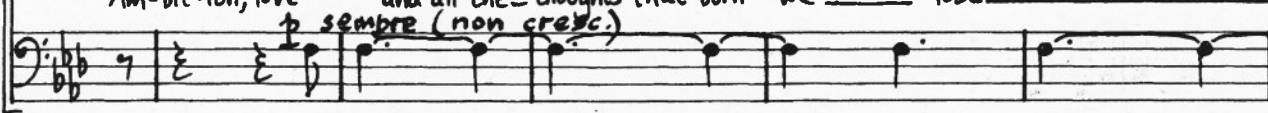
Am--bit-ion, love and all the thoughts that burn



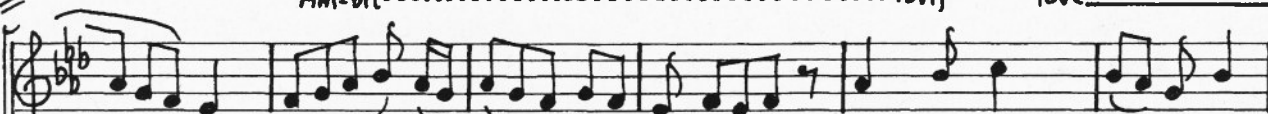
Am-bit-----ion, love



Am-bit-ion, love and all the thoughts that burn we lose



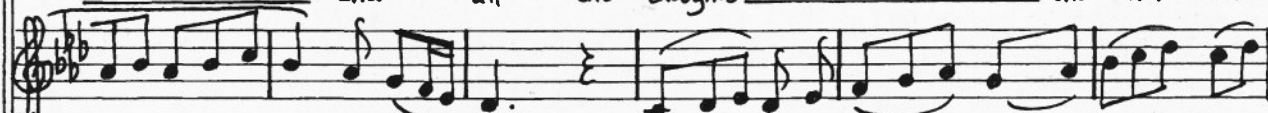
Am-bit-----ion, love



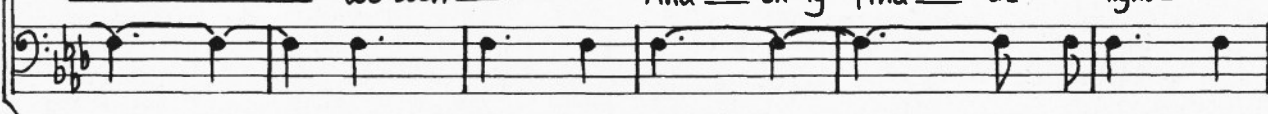
we lose too soon, lose-too soon all the thoughts that burn, we



and all the thoughts that burn we



too soon And on-ly find de.....light in



and all the thoughts that burn we

lose too soon too- soon, and on-ly find de-light on-ly find-

lose, that burn we lose too soon, we lose too

with-er-ed husks And on-ly find- de-light in with-er-ed husks

lose, that burn we lose too soon, we lose too

de-light in with-er-ed husks of some dead me-mo-ry

soon, too soon, lose too soon

on-ly find de-light in with-er-ed

soon, too soon, lose too soon

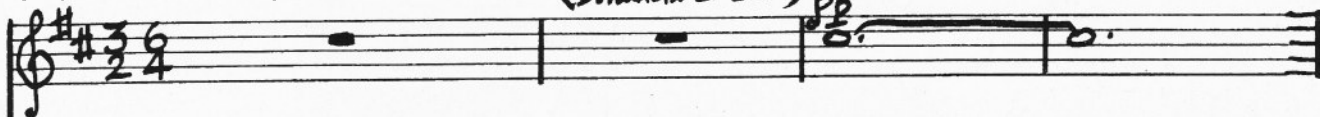
ry of some dead me-mo-ry

husks of some dead, some dead me-mo-ry

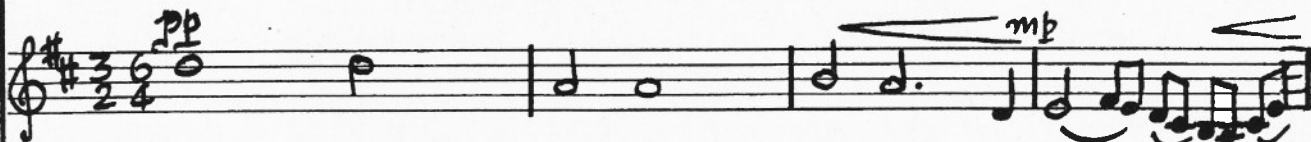
3. "Impression du Matin"

(Duration: 3'30")

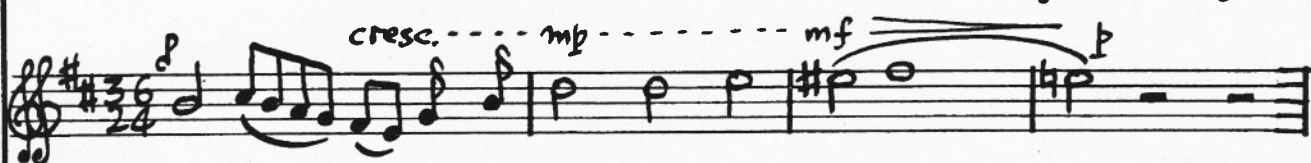
Andante (m.m. = 72)



The _____



The Thames noct-urne of blue and gold, a barge with



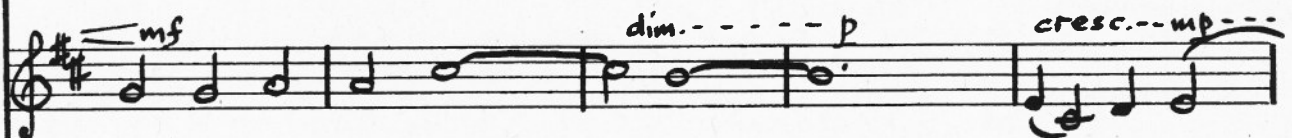
the Thames noct-urne of blue and gold changed _____,



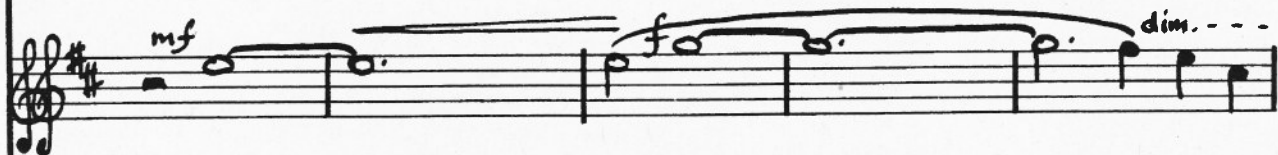
the Thames noct-urne _____



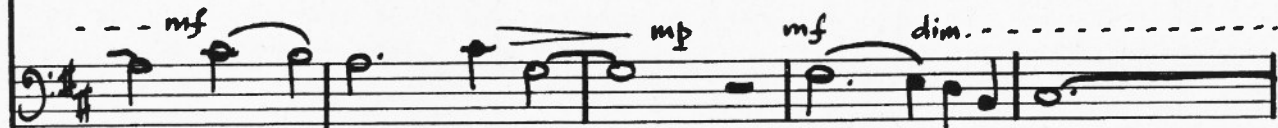
Thames _____ noct-urne _____



och-ure col-oured hay _____ dropt _____ from the wharf: -



changed _____, changed _____ to a



_____ of _____ blue and gold _____ changed to a Harm- _____

cresc. *p*
 _____ of _____ blue _____ and _____

mf *f* *dim.*
 _____ and chill and cold _____ the yell.....ow _____

mf *mp* *p* *mp* *dim.* *p*
 Harm.....ony in _____ grey: _____ a barge _____

mp *cresc.* *mf* *f* *dim.*
 on.....y in grey, in _____ grey, a barge _____

cresc. *mp* *pp*
 _____ gold. _____ Changed _____ to

mf *dim.* *p*
 fog came _____ creep.....ing down The bridges, 'till the

mf *p subito* *cresc.*
 _____ with och.....re-col.....oured hay _____ Dropt _____

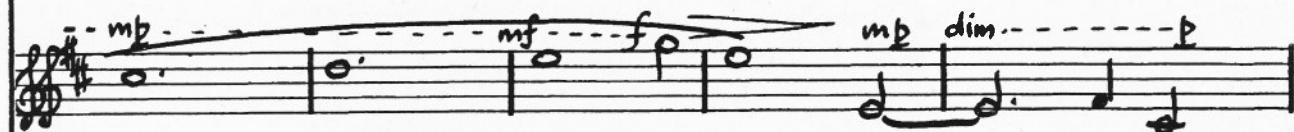
mf *mp* *p*
 _____ with och-re col.....oured hay _____



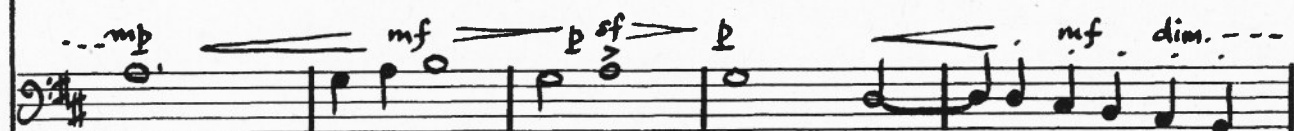
a Harm.....on.....y in gray: —



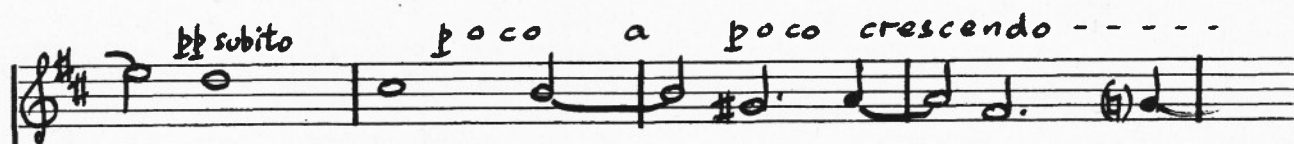
hou.....es' walls Seemed changed _____ to shad-ows and St. Paul's _____



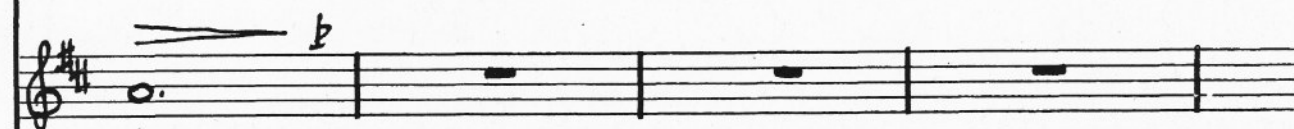
_____ from _____ the wharf:



dropt from the wharf: and chill and cold _____ the yell-ow fog came



_____ the yell.....ow _____ fog came _____ drift.....ing



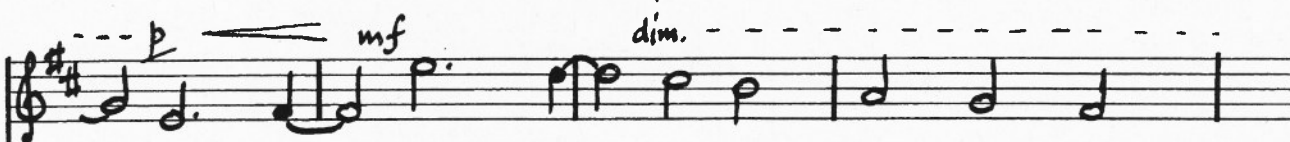
loomed,



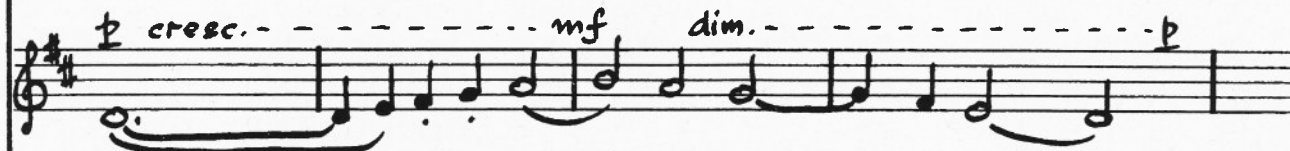
and _ chill _____ and _ cold the yell.....ow fog _____



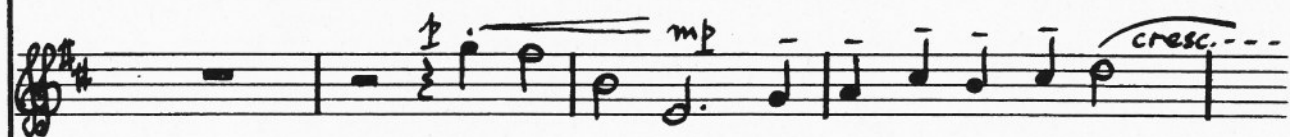
creep.....ing down the bridg.....



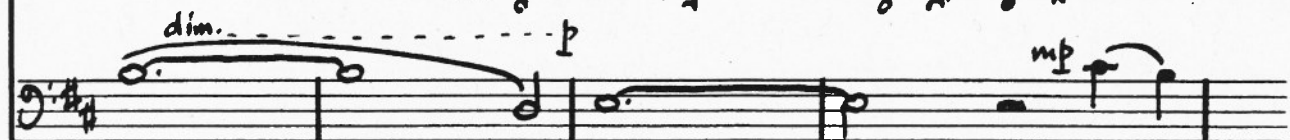
— down The — bridg—es, — till the hous—es' walls



Loomed — like a bub—ble der — the town. —



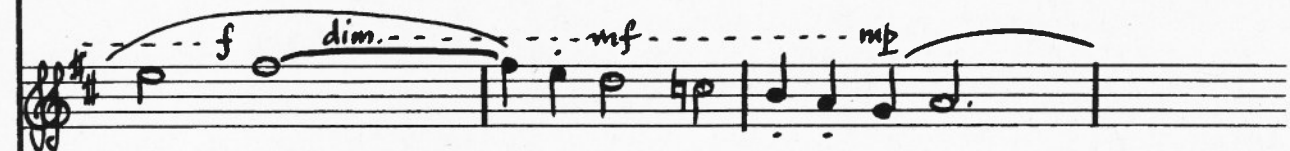
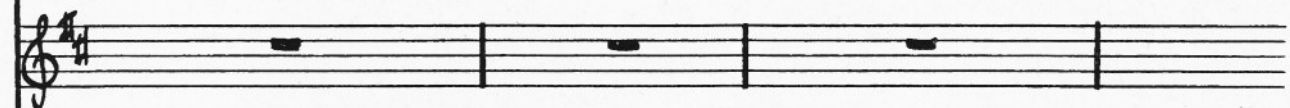
The yell—ow fog came creep—ing, creep—ing down —



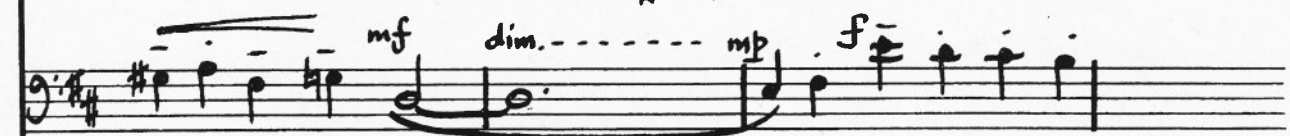
—es, — till — the —



Seemed changed — to shad—ows and st.



— The bridg—es, till the hous—es' walls



hous—es' walls Seem'd changed — to shad—ows and st.

----- mf . . . cresc. ----- ff ----- mf ----- f .

Paul's Loomed like a bub-ble o'er the town. Then sudd-en-ly a--rose the clang of

mp cresc. ----- mf dim. ----- mp ff

St. Paul's Loomed like a bub-ble o'er the town. Then

----- es' walls Seemed ----- changed to shad-----ows.

mf dim. ----- mp mf sub.

Paul's Loomed like a bub-ble o'er ----- the town, loomed

dim. ----- mf ----- f ----- dim. -----

wak-ing life, of wak-ing life; the streets were stirr'd ----- With count-ry wagg-----

----- subito ----- cresc. -----

sudd-en-ly a--rose the clang ----- Of -----

ff dim. ----- f ----- mf

Then ----- sudd-en-ly

mp ----- p

----- like ----- a bub-ble ----- o'er the town.

mf mp mf

.....ong: And and a bird..... Flew.....

mf dim. p mf

wak.....ing life; The streets were

f mp cresc. mf

a..... rose..... the clang Of waking life; the streets were stir'd.....

ff mf

Then sudd-en-ly a---rose the clang Of waking life.....; the streets were stir'd..... With count-ry

f mf mp

..... flew..... to the glist'-ning roofs..... and.....

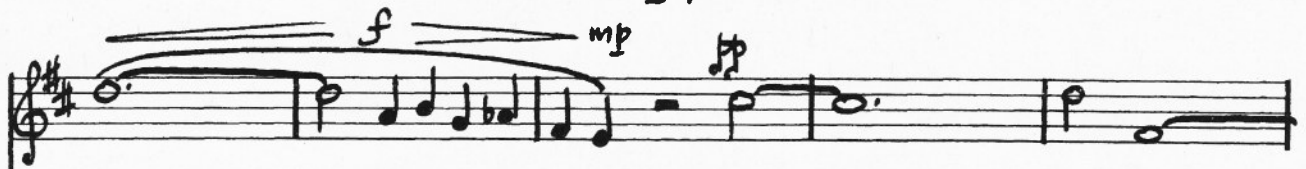
dim. p mf

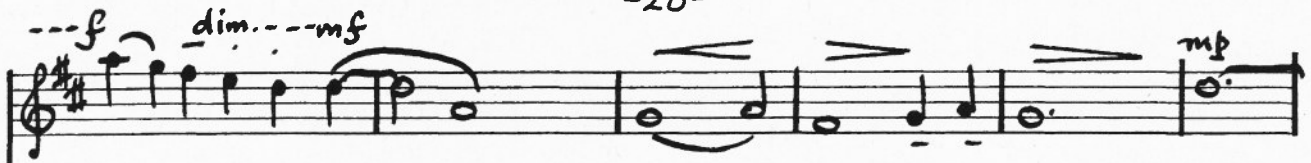
stir'd With count.....ry wagg-ons and a bird.....

With count.....ry wagg-ons;

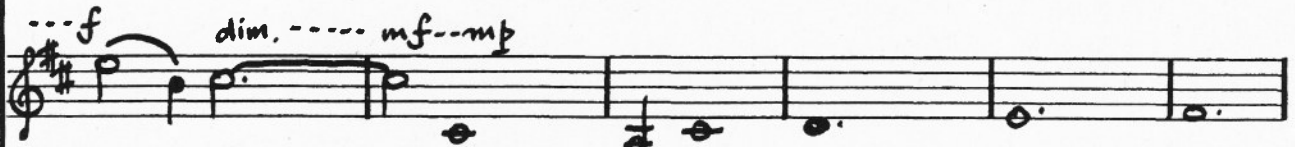
dim.

wagg-ons: and a bird Flew..... to the glist'-ning roofs.....

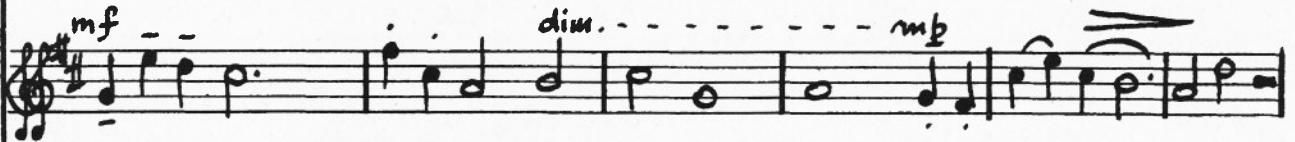




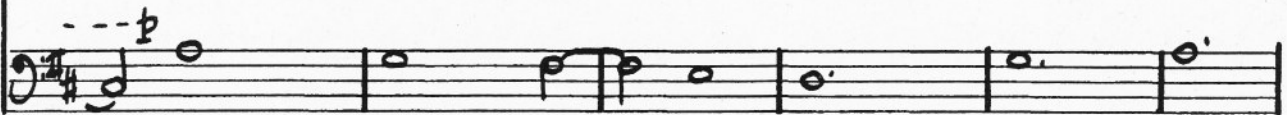
at---one, The day-light _____ kiss-----ing her wan hair, Loit-----



kiss-----ing _____ her wan hair, Loit-----ered be-----



one pale wan-an all at---one, The day-light kiss-----ing her wan-hair, Loit-ered



.....one, The day-----light kiss-----ing her



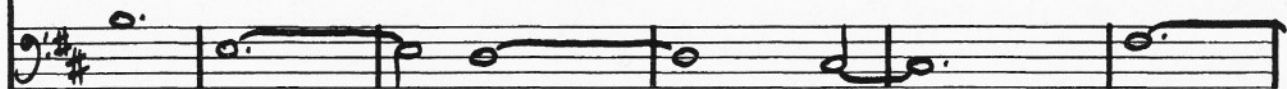
-----ered be-----neath the gas-lamps' _____ flare, With-----



---neath _____ the gas-----lamps' flare, With _____ lips _____ of



be--neath the gas-----lamps' flare, With lips _____ of flame, _____



wan hair _____ Loit-----ered _____ be _____

f *diminuendo* *mf* *mp*

lips of flame, lips of flame, lips

f *mf*

flame, lips of flame and heart of

f *dim.---mf* *dim.---p*

lips of flame and heart of stone, with

mf *dim.---p* *f* *mf* *dim.---p*

of flame and heart of stone.

dim.---p *mf* *mp* *mf* *f* *p*

stone, With lips of flame and heart of stone.

cresc.---mf *mf* *dim.---mp* *p*

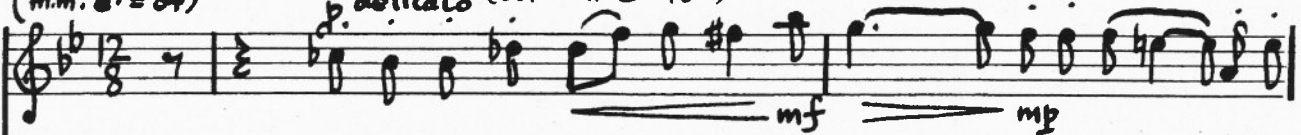
lips of flame and heart of stone.

lamps' flare.

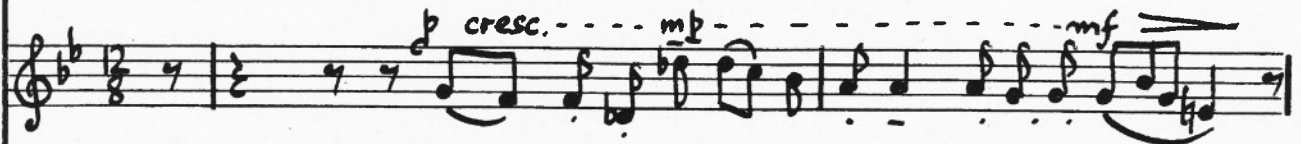
No IV "Magdalen Walks"

(m.m. d. = 84)

p. delicato (Duration: 2'46")



The little white clouds are racing over the sky, And the



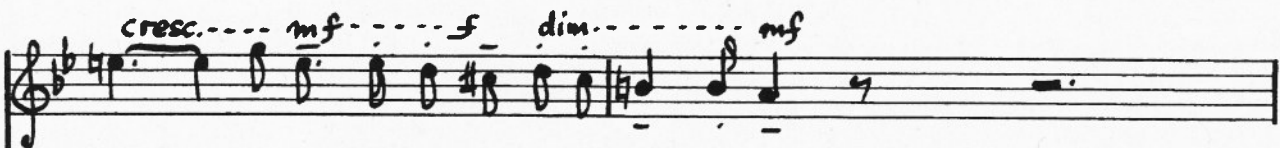
The little white clouds are racing over the sky



The little white clouds are racing over the sky And the



The little white clouds are racing over the sky the



fields are strewn with the gold of the flow'r of March,



And the fields are strewn



fields are strewn with the gold



fields are strewn with the

f *dim.* *mp*

strewn with the gold of the flow'r of March,

f *mf*

with the gold of the flow'r of March,

mf *dim.* *mp* *crescendo* *mf*

of the flow'r of March,

mf *dim.* *mp* *cresc.* *mf*

gold of the flower, the flow'r of March,

p *crescendo* *mp* *mf*

The daff-o-dil breaks und-er-foot, and the tass-elled

mp *cresc.* *mf*

The daff-o-dill breaks und-er-foot, and the tass-elled larch

f *dim.* *mp* *cresc.* *mp*

The daff-o-dil breaks und-er-

dim. *mp* *p* *mp*

of March The daff-o-dil

f *mf* *dim.* *mp*

larch _____ Sways and swings _____ as the

f *dim.* *mf* *mp*

ways _____ and swings _____ as the thrush _____ goes hurr-y-ing, hurr-y-ing

mf *cresc.* *f*

...foot, and the tass-elled larch _____ Sways and swings, _____

cresc. *mf* *p sub.* *cresc.*

breaks und-er-foot, _____ and the tass-elled larch _____ Sways _____

cresc. *mf*

thrush _____ goes hurr-y-ing by, as the thrush _____ goes _____

cresc. *mf* *cresc.*

by, as the thrush goes hurr-y-ing, hurr-y-ing by, as the thrush goes hurr-y-ing, hurr-y-ing

mp

as the thrush goes hurr-y-ing, hurr-y-ing by, _____ as the

mp *f*

_____ and swings _____

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B-flat4. A slur covers the next three notes: a quarter note C5, a quarter note D5, and a quarter note E5. This is followed by a quarter note F5, a quarter note G5, and a quarter note A5. A slur covers the next three notes: a quarter note B5, a quarter note C6, and a quarter note D6. The melody then descends with a quarter note C6, a quarter note B5, and a quarter note A5. A slur covers the next three notes: a quarter note G5, a quarter note F5, and a quarter note E5. The staff ends with a double bar line.

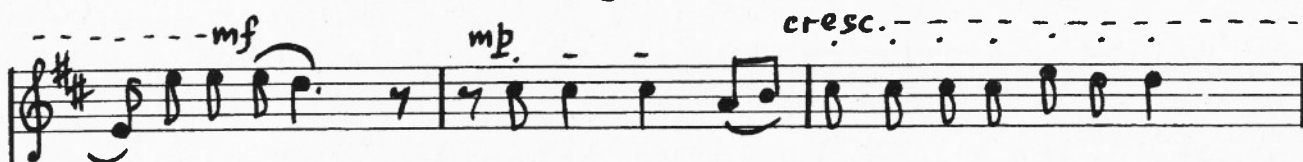
Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (Bb) and the time signature is 3/4. The melody begins with a quarter note Bb, followed by a quarter note G, and a quarter note F. The dynamics are marked as *f*, *dim.*, *mf*, and *mp*. The melody continues with a quarter note E, a quarter note D, and a quarter note C. The dynamics are marked as *f*, *dim.*, *mf*, and *mp*. The melody concludes with a quarter note Bb, a quarter note A, and a quarter note G. The dynamics are marked as *f*, *dim.*, *mf*, and *mp*. The staff ends with a double bar line and a repeat sign.

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A dashed line above the staff indicates a crescendo, leading to a half note G4. A dashed line above the staff indicates a mezzo-forte (mf) dynamic, leading to a half note F#4. A dashed line above the staff indicates a decrescendo (dim.), leading to a half note E4. The melody concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line and a key signature change to D major (two sharps).

[illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The staff ends with a double bar line. The word 'cresc.' is written above the staff, indicating a crescendo.

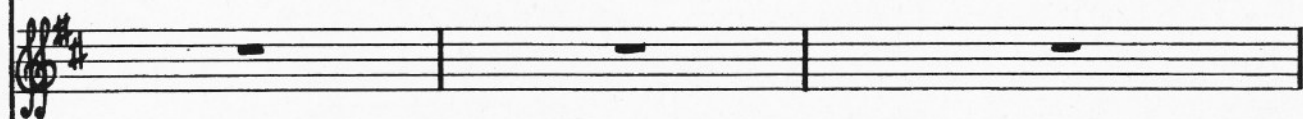
Handwritten musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 9/8. The notation shows a series of eighth and sixteenth notes, with a crescendo marking at the end.



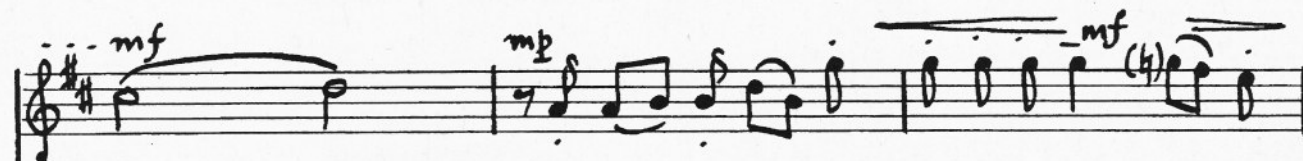
— of the breeze, The od...our of — grass and of newly up...turned



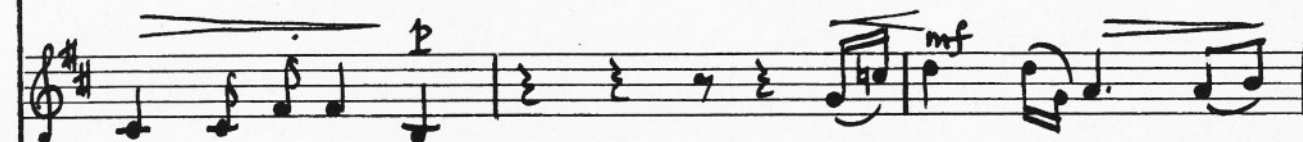
breeze, The od...our of leaves — and of — grass, — and of



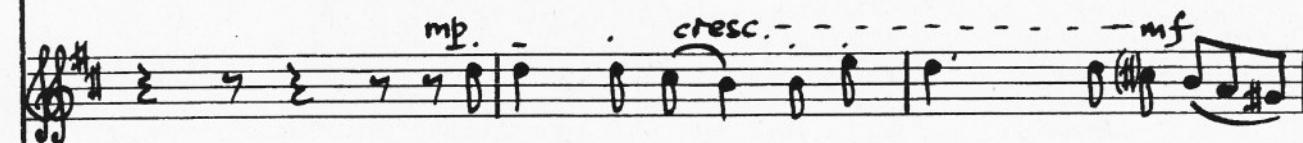
— on the wings of the morn-ing breeze — the morn-ing



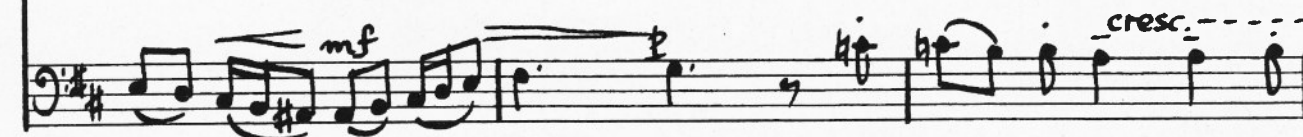
earth, — The birds are sing...ing, sing-ing for joy of — the



new...ly up--turned earth, The birds are sing...ing, —



The birds are sing...ing for joy of the Spring's —



breeze, The — birds are — sing...ing, The birds are sing...ing for

p cresc. *mp* *f* *mp sub.* *f* *mp sub.*

Spring's glad birth, Hopp-ing from branch to branch on the

mp cresc. *f* *f*

sing-ing for joy of the Spring's glad

mp *cresc.*

glad birth Hopp-ing from branch to branch, from branch

mp *cresc.* *mf* *mp* *cresc.* *mf*

joy of the Spring's, the Spring's glad birth, Hopp-ing from branch

mf *dim.* *p*

rock-ing, rock-ing trees.

mf *dim.* *p*

birth, Hopp-ing from branch to branch on the rock-ing trees. And all the woods are al-ive

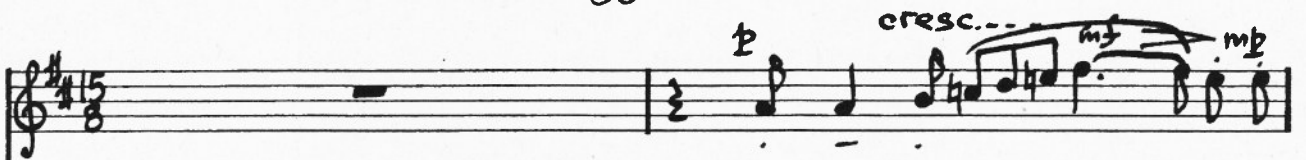
mf *dim.* *p*

to branch on the rock-ing, rock-ing trees.

dim. *p*

to branch on the rock-ing trees.

And all the



And all the woods_____ are al--



____ with the mur----- mur and sound_____ of



And all_____ the woods_____ are al-----ive_____



woods are al-----ive_____ with the mur-----



-----ive with the mur----- mur of Spring_____.



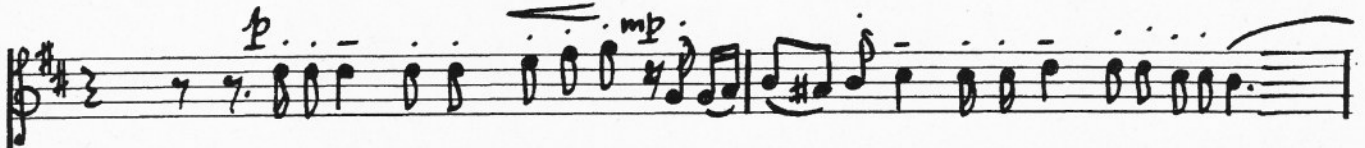
Spring_____ and the rose-----bud_____ breaks_____ in--to pink_____



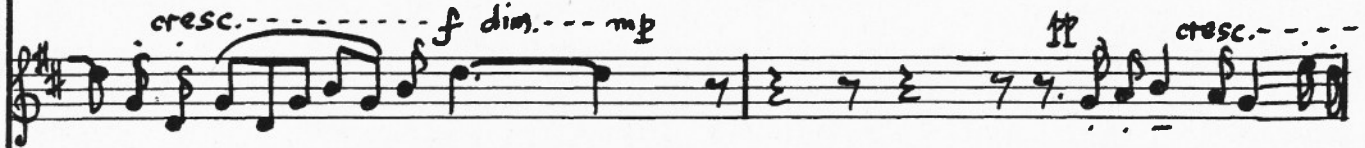
____ with the mur----- mur of Spring_____ and the rose-----bud



----- mur of Spring_____ and the rose---bud breaks in-to pink_____

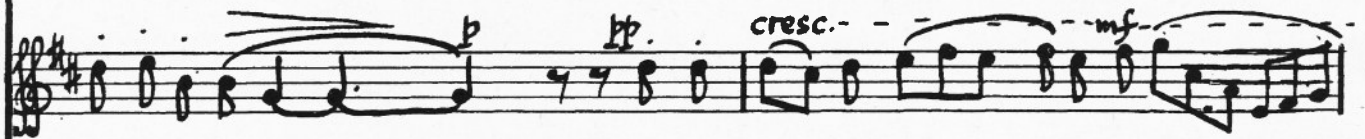


And the rose-bud breaks in-to pink on the climb-...ing briar, And the croc-us bed is a quiv-.....



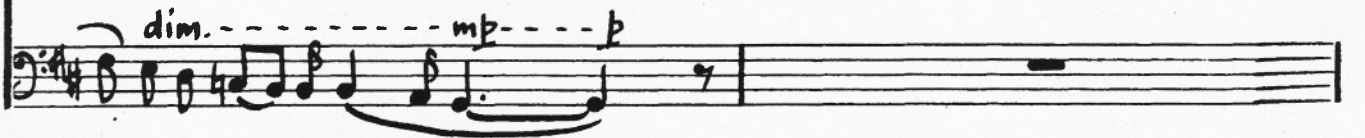
— on the climb-.....ing briar, —

And the croc-us bed is a



breaks in-to pink, —

And the croc-us bed — is a quiv-.....



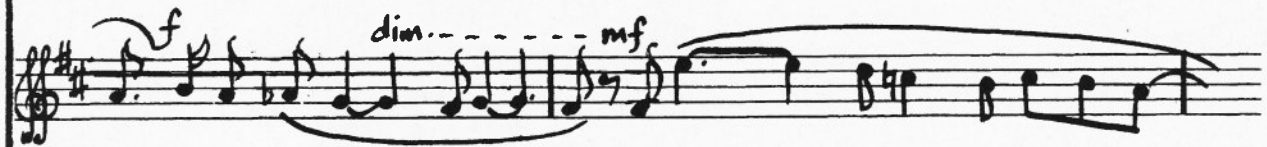
— on the climb-ing briar. —



.....er-ing Moon — of fire, —



quiv-.....er-ing Moon — of fire, a quiv-.....er-ing Moon — of



.....er-ing Moon — of fire —



A quiv-.....er-ing,



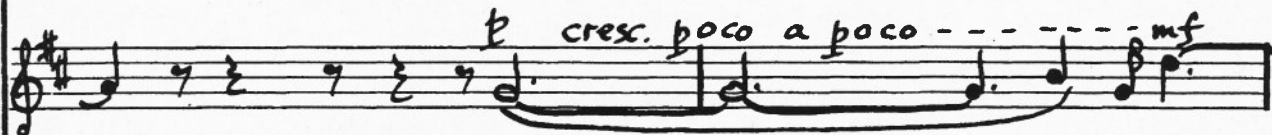
A quiv-er-ing Moon of fire

Gird-let round with the belt



fire, of fire, of fire

Gird-let round with the belt



Gird-let round



quiv-er-ing moon of fire, Gird-let round

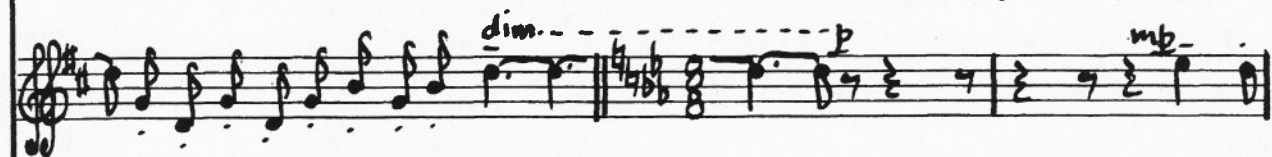


of an am-e-thyst ring



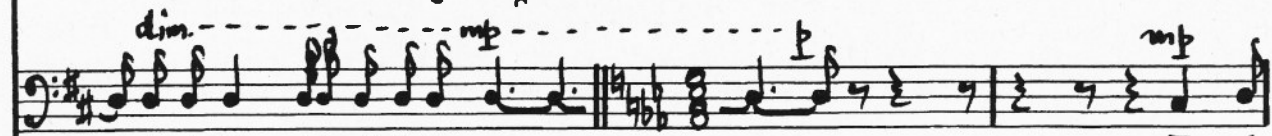
of an am-e-thyst ring

And the plane to the pine-tree is



with the belt of an am-e-thyst ring

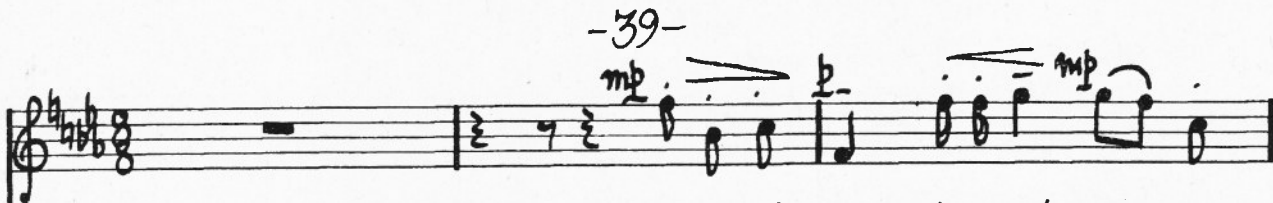
And the



with the belt of an am-e-thyst ring

And the

-39-



some tale of love Till it rust-les with



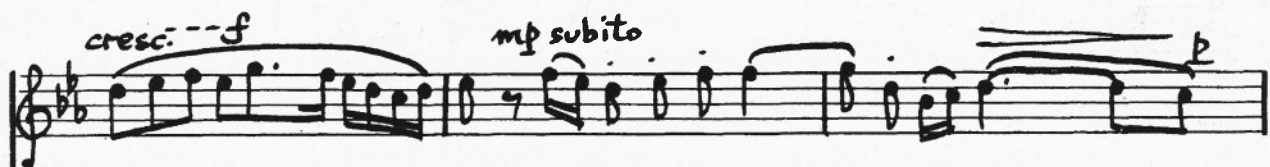
whisp-er-ing some tale of love Till it rust-les with laugh-ter and



plane to the pine-tree is whisp-er-ing some tale of love



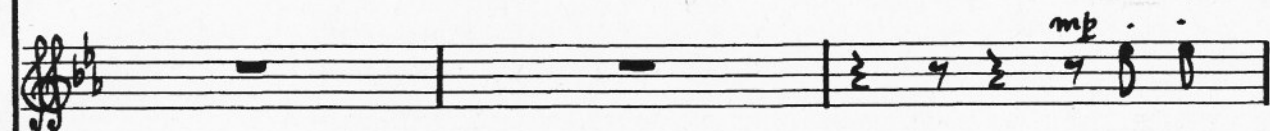
plane to the pine-tree is whisp-er-ing some tale of love



laught-er and toss-es its man-tle of green,



toss-es its man-tle of green, And the



And the



Till it rust-les with laugh-er and toss-es its man-tle of green,



And the gloom_____ of the wych-elm's holl-ow is



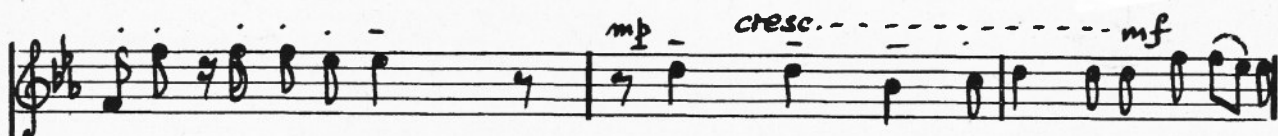
gloom_____ of the wych-elm's holl-ow is lit_____ with the ir-ris sheen,_____



gloom_____ of the wych-elm's holl-ow is lit_____ with the



_____ and the gloom_____ of the wych-elm's



lit with the ir-ris sheen

Of

the

burn-ished rain-bow throat and sil-ver



lit with the sheen of the burn-ished rain-bow throat and the sil-ver breast of a dove-_____



ir-ris sheen of the burn-ished rainbow throat_____ and the



holl-ow is lit_____ with the ir-ris sheen_____ of the

cresc. *f* *mf* [enjambement]

breast of a dove. See! See! See! See! the lark starts

crescendo *f* [enjambement]

See! the lark starts

dim. *p* *f* [enjambement]

sil-ver breast of a dove. See! the

dim. *p* *cresc.* *mf* [enjambement]

sil-ver breast of a dove See! the lark starts up from his

cresc. *f* *mf*

up from his bed in the mead-ow there,

mf *f*

up from his bed in the mead-ow there Break

dim. *mf* *cresc.*

lark starts up from his

f *mf*

bed in the mead-ow. there reaking the

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat). The melody begins with a treble clef and a 7/8 time signature. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A first ending bracket spans the next two measures: (Bb4) (quarter), (Bb4) (quarter). The second ending bracket spans the final two measures: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The piece concludes with a double bar line and a 3/8 time signature.

Break...ing_ the gossamer threads and nets_ of dew, _ And flash...ing,

---ing the gossamer threads_____ and nets of dew,_____ And

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 12/8. The melody begins with a treble clef and a forte (f) dynamic marking. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). A fermata is placed over the E4 note. The staff continues with a measure of rest, followed by a measure with a piano (p) dynamic marking and a Bb4 note. The piece concludes with a double bar line and a 12/8 time signature.

bed in the meadow there, _____

And

gross—amer than and the net of dew, — and flash.....ing, flash.....ing

[illegible]

flashing ~~a~~ down _____ the riv-er a flame _____ of

[illegible]

flash---ing, flash-ing a--down the riv-----er, a flame of blue! _____

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat) and the time signature is 3/8. The melody begins with a treble clef and a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The dynamics are marked: *cresc.* (crescendo) over the first four notes, *mf* (mezzo-forte) over the fifth note, *dim.* (diminuendo) over the sixth note, *mp* (mezzo-piano) over the seventh note, and *mf* (mezzo-forte) over the eighth note. The staff ends with a double bar line.

flash—ing, flash^{ing} a-down the river, a flame of blue! the

flashing a--down the riv-----er, a flame_____ of blue!_____ the

blue!_____ The king-fisher flies_____ like an arrow, _____ and wounds the

[illegible]

The king-fish-er flies _____ like an arrow, _____ and wounds the

kingfisher flies like an arrow, _____ and wounds _____ the air. _____

Handwritten musical notation for the first staff. The key signature is one flat (B-flat). The melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. A bracket above the next four notes (E, D, C, B) is labeled *cresc.*. The notes are: E (quarter), D (quarter), C (quarter), and B (half). A bracket above the next four notes (A, G, F, E) is labeled *mf*. The notes are: A (quarter), G (quarter), F (quarter), and E (half). A bracket above the next four notes (D, C, B, A) is labeled *f*. The notes are: D (quarter), C (quarter), B (quarter), and A (half). A bracket above the next four notes (G, F, E, D) is labeled *dim.*. The notes are: G (quarter), F (quarter), E (quarter), and D (half). A bracket above the final four notes (C, B, A, G) is labeled *mf*. The notes are: C (quarter), B (quarter), A (quarter), and G (half).

kingfisher flies _____ like an arrow _____ and wounds _____ the

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of three notes: a half note G4 (labeled 'mb'), a quarter note A4 (labeled 'p'), and a quarter note B4 (labeled 'p'). A dashed line connects the 'mb' and 'p' labels above the staff.

air, _____

air, _____

air, _____

The Clive Strutt Books of Madrigals

Book I: *For Music* (1968) – Texts: Oscar Wilde

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VII: *Requiescat* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VIII: *Voces Intimae* (1993) – Texts: Oscar Wilde and Lord Alfred Douglas. There are two versions, one for SATB and one for C-T, T, Barit., Bass.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).
Forthcoming, not yet released

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes, Thomas Gordon Hake.
Forthcoming, not yet released

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.
Forthcoming, not yet released